



THE 2014-2015
FORD FOCUS
SALES AND SERVICE

Alan Parsons Project

Ammonia Avenue

Prime time

Let me go home

One good reason

Since the last goodbye

Don't answer me

Dancing on a highwire

You don't believe

Pipeline

Ammonia Avenue

PRIME TIME

3

Medium Fast (♩ = 126)

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

L.H. tacet 1st time *Play 4 times*

p

mp

A 5fr.

mf

G 3fr.

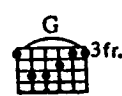
1.

1.

2.



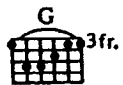
1. Well, e - ven the long - est night —
 2. e - ven the bright - est star —
 3. (Instrumental solo ad lib.)



— won't — last for - ev - er;
 — won't — shine for - ev - er;

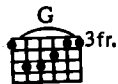


but too man-y hopes_ and dreams — won't_ see the
 but all of the hands_ I play — are work - ing out



light.
 right.

And all of the plans_ I_ made_
 Ev - er - y move_ I_ make_



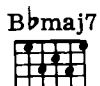
won't _ come to - geth - er. } 1.2. It's some - thing in the
feels _ like a win - ner. }



air, may-be for the on - ly time _ in my life; -
1.2.3. some - thing in _ the air _



some - thing in the air, _ turn - ing me a -
some - thing in _ the air _



round and guid - ing me right. _ solo ends 1.2.3. And it's a prime time;
f


Chord diagrams: Dm/C, Bb, Gm, Am, Dm, Dm/C, Bb, Gm, Am, 1. Dm, 2. Bbmaj7.

may - be the stars _____ were right. _____ I had a

pre - mo - ni - tion it's gon - na be my _____ turn _____ to - night.

Gon - na be my _____ turn to - night. 2. Well,

night. Gon - na be my _____ turn to - night.

D.S. al Coda 

System 1:

Chord: Dm 

Gon-na be my — turn to - night.

System 2:

Chord: Bbmaj7 

Coda.

night. Gon-na be my — turn to - night.

System 3:

Chord: Dm  Chord: Dm/C 

Gon-na be my — turn to - night.

System 4:

Chord: Bb  Chord: Gm  Chord: Am  Chord: Dm 

Repeat ad lib. and fade

System 5:

Prime Time - 5 - 5

LET ME GO HOME

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Medium fast (♩ = 122)

Play 4 times

The piano introduction consists of two measures. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a half rest, followed by a quarter note B-flat, a quarter note D, and a half note F. The left hand starts with a bass clef and a 4/4 time signature. It begins with a half rest, followed by a quarter note B-flat, a quarter note D, and a half note F. The first measure is marked with a forte (f) dynamic and a repeat sign. The second measure is marked with a mezzo-forte (mf) dynamic and a repeat sign.

Am



1. Wait - ing 'til _____ the sun _____ goes down, _____
2. Ev - 'ry way _____ I turn _____ my eyes, _____
3. (See additional lyrics)

shad - ows walk _____ in the night. _____
shad - ows pass _____ in the night. _____

Liv - ing in _____ a fan - ta - sy, _____
Haunt - ed by _____ re - al - i - ty, _____

E(no3d)

D(no3rd)



in and out _____ of dreams. _____
 liv - ing out _____ of dreams. _____

E(no3d)



Noth - ing is the way it seems. _____

Chorus:



Dm7



Em7



Let me go home. _____

I've had a

Am



bad night, leave me a-lone. _____ Let me go home. _____

Dm7 **Em7** **1. Am**

I've had a hard time bein' on my own. —

2. Am *D.S.* $\%$

hard time bein' on my own. —

3. Am

hard time bein' on my own. —

Am *Repeat ad lib. and fade* *Play 4 times*

Let me go *Instrumental solo ad lib.*

D

Dm7

Em7

1. Am

2. Am

D.S.

3. Well, I'm ___

Verse 3:

Well, I'm waiting'til the sun goes down,
 Shadows talk in the night.
 Living out a fantasy,
 Slipping into dreams,
 Nothing is the the way it seems.

Chorus:

ONE GOOD REASON

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Fast and steady (♩ = 144)

N.C. (D.C. only: play 3 times)

mf At D.C.: Instrumental solo ad lib.

Ab7

F7

C7sus

1.3.

2. To next strain

4. (To Chorus:) D.S.S. C7sus

1. Gim - me

(1.) one good rea - son
2. 3. 4. (See additional lyrics)

why I should lis - ten to you. — I need

C7sus

C7

one good rea - son why I should do — what you want — me to. —

Eb7

Gim- me some air, — I — can't breathe; —

F7

Ab7

I can't see, so I — can't be-lieve. — Show me just a lit - tle more;

F7

C7sus

C7

oh, — gim - me one. —

To Coda

1. D.S.

2. Gim - me

2. To next strain

Gim - me one. —

3. D.C.

Gim-me one. —

Chorus: p

I keep mak - ing the same — mis - take: no win, —

f

— no lose, — no give, — and no take.

I'm just play - ing a sim - ple game, — and I don't —

1. — wan - na ask — you a - gain — and a - gain — for

D.S.

2. — and a - gain — for

D.S. al Coda

C7sus

Coda

C7

(one good

mf

rea - son,) —

one good

C7sus

C7

rea - son, (one good rea - son,) Repeat ad lib and fade

Verse 2:

Gimme one good reason why I should listen to you.
 I need one good reason why I should do
 What you want me to.
 Under your thumb ain't no place to hide;
 I can't choose and I can't decide.
 Gotta be a better way,
 Oh, gimme one.

(Chorus:)

Verse 3:

For one good reason why I should listen to you.
 Just one good reason why I should do
 What you want me to.
 Under your spell ain't no place to be;
 Don't mess around with a fool like me.
 Help me just a little more,
 Oh, gimme one, gimme one.

Instrumental Solo, then Chorus:

Verse 4:

For one good reason why I should listen to you.
 Just one good reason why I should do
 What you want me to.
 Pull on the string you hold in your hand;
 Making me jump like a one-man band.
 Gotta be a better way,
 Oh, gimme one.

Chorus:

SINCE THE LAST GOODBYE

Slowly (♩ = 69)

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Db

mf

1. The

(L.H. over)

Db Eb/Db

2. hours, — the min-utes seem to fly, — and since the last — good —
years — are mo-ments pass - ing by; — no time to won - der —

mp

Ebm7 -5/Db Db

- bye, you and I came a long way.
— why you and I went the wrong way.

Eb/D \flat Life's
Days,too short to fill _ with _
too short to fill _ with _
sleep,
dreams,or fall - ing in _ too _
or ques - tion what _ it _Eb \flat m7 -5D \flat deep;
means;seems so far _____ a-way _
are a part _____ of me _
now.
now.

Re -

Em6

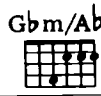
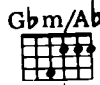


Bm/D

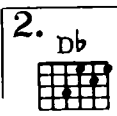
1. 3. Mem - 'ries _
2. mem - ber, -all we share _ be-tween _____ us; _
all the leaves _ were fall - ing; _ev - 'ry-thing _ we _
walk - ing hand _ in _G \flat /B \flat G \flat m/B $\flat\flat$ D \flat /A \flat were,
hand,all that we re-main. _____
stand-ing in the rain. _____But
Re -



mem - 'ries — some - how came be-tween — us, — break - ing up — two
mem - ber — dis - tant voic - es call - ing, — whis - pers in — the



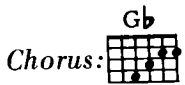
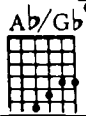
minds dark; that were one — and the same. 2. The
I can hear — them a -



To next strain



gain. same.



Chorus:

Since the last — good-bye, — it's all — the wrong —

Chord diagrams: $C\flat m6$ and $G\flat$

way ——— 'round. Since the last ——— good-

Chord diagrams: $A\flat/G\flat$ and $C\flat m6$

bye, ——— it's all ——— the wrong ——— way ———

1. $G\flat$ 2. $G\flat$ 3. $G\flat$ $A\flat m7-5/G\flat$

D.S. %

'round. 'round. 'round.

Chord diagram: $G\flat$

p

Repeat ad lib. and fade

DON'T ANSWER ME

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately (♩ = 120)

C

Am7

Dm7

Gsus

G

C

Am7

Dm7

C

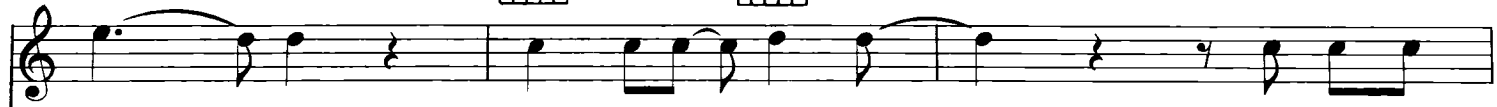
1. If you be - lieve in the pow-er of mag - ic, —
 2. lieve in the pow-er of mag - ic, — it's
 3. *Instrumental solo ad lib.*

I can change- your mind; — and if you need to be - lieve in
 all a fan - tas - y; — so if you need to be - lieve in

Gsus



G



some - one, turn and look — be - hind. — When we were
some - one, just pre - tend — it's me. — It ain't e -



C



Am7



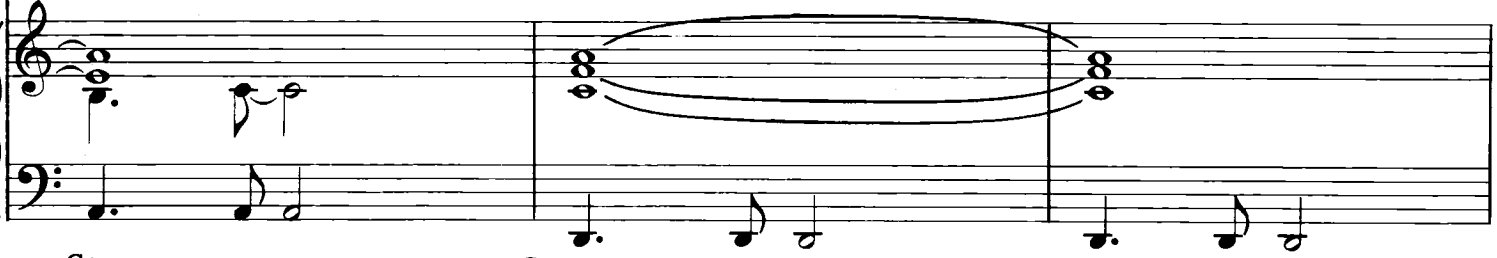
liv - ing in a dream — world, clouds got in the way; —
nough that we meet as stran - gers; I can't set you free; —



Dm7



we gave it up in a mo - ment of mad - ness, — and on
so will you turn your back for - ev - er — on



Gsus



G



threw it all — a - way. — } Don't
what you mean — to me? — }



Chorus:



an - swer me, — don't break the si - lence; don't —

f



— let me win. — Don't an - swer me, —



stay on your is - land; don't — let me in.



Run a - way — and hide —

from ev - ery - one.

Can you change the things

we've said and done? 1. D.S. 2. If you be -

2. D.S. 3. Repeat ad lib. and fade Don't

DANCING ON A HIGH WIRE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Medium fast (♩ = 120)





mp





mf



1.  2. 

N.C.

Dm9



1. We're liv - ing in a dif - f'rent re - al - i - ty; we're
 2. same with no sim - i - lar - i - ty; we
 3. *Instrumental solo ad lib.*

Gm9



toe - ing the same — line.
 talk at the same — time.

Am9



We give in; ——— we
 We be - lieve ——— in

Dm9



call it neu - tral - i - ty, a joke with no punch — line.
 free - dom and char - i - ty, as long as I get — mine.

Gm9



The sil - ver - plat - ed he - ro meets a gold - en heart - ed —
 The i - vor - y ma - don - na is walk - ing through the —

Am9



Bb(add9) (no 3rd)



C(add9) (no 3rd)



3

Dm9  **Bb(add9)(no3rd)** 

whore. _____ The odds - 'll give you ze - ro;
 door. _____ You watch her from a win - dow;

C(add9)(no3rd)  **Dm**  **Am11** 

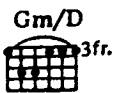
she'll be leav - ing in a few days - more. }
 it does - n't mat - ter an - y - more. }

Gsus/D  3fr. **G/D**  3fr. **Gm/D**  3fr.

Mov - ing on for - ev - er, may - be she don't care. —

D  **Gsus/D**  3fr. **G/D**  3fr.

Hold - ing on to - geth - er,



may-be it just — ain't there. — You're danc - ing on a high — wire;



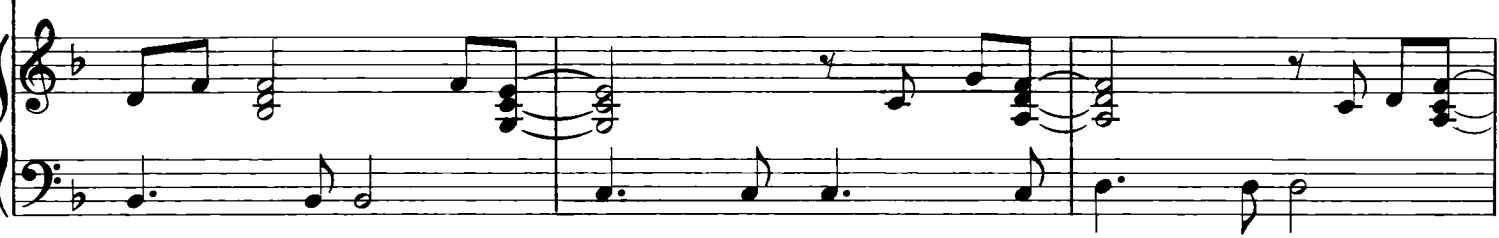
you need to be so — sure. There used to be a



To Coda



life - line; there is - n't an - y - more.



1.

D.S. §

2.

D.S. al Coda §

2. We are the

⌂

Coda

Danc - ing on a







high — wire; you need to be — so — — — — — sure. — — — — —




There used to be a life - line; there is-n't an - y -




more.




dim. Repeat and fade

YOU DON'T BELIEVE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate Rock (♩ = 124)

Cno3rd
0

B♭no3rd **E♭no3rd**

mf

Cno3rd
0

Cno3rd **B♭no3rd** **E♭no3rd** **Cno3rd**

1. My eyes — with your — vi- sion; —
2. 3. (See additional lyrics)

E♭no3rd

my choice, — but

al - ways — your de - ci - sion. —

My play, — your — di-rec -

- tion; — Well, it's my lead, — but

al - ways your — con-nec - tion. — But when I

Fno3rd **Cno3rd**

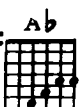
Bbno3rd **Ebno3rd**

Cno3rd **Ebno3rd**

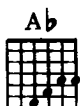
Fno3rd **Cno3rd**

You Don't Believe - 4 - 2

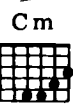
Chorus:



look in - to — your eyes — you don't — be-lieve — in me. —



I can see — it in — your eyes — you don't — be - lieve. —



1.

2.3.

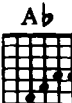
4.

D.S.

To next strain

Repeat ad lib and fade

And the face — But when I



I see be- fore — me is both sides — of a mir -

Bb Ab Bb Ab Bb

- ror. You real - ly know — you got a hold — on me. —

Cm F G

And the face — you're look - ing in - to is

Ab Bb Ab

both sides of a win - dow. An - y - way — you

Bb Ab Bb Cm

1. look you see — through — me. 2. But when I

D.S. D.S.S.

2nd Verse:

My words, but your expression
My land, but always your possession.
My song, your production;
My expense is always your conduction.

(To chorus)

3rd Verse:

My face, your reflection;
My weakness, always your protection.
Well, it's my terms, on your conditions;
And they're my tunes, but they're your compositions.

(To chorus)

PIPELINE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

With a steady beat (♩ = 88)

Dm7



At first D.C.: Instrumental solo ad lib.
mf

G7sus



Dm7



Bbmaj7



A7sus



A7



Dm7

To Coda 1. **D.C.**

2.3.

Dm7

f

C/D

Dm7

C/D **C/Bb** **Bb** **C/Bb** **Bb**

Gm7 **A/G** **Gm7** **A/G**

Sheet music for a piano piece, featuring four systems of staves (treble and bass clef) and guitar chord diagrams.

System 1:

- Chords: Dm7, C/D, Dm7, C/D

System 2:

- Chords: C/Bb, Bb, C/Bb, Bb

System 3:

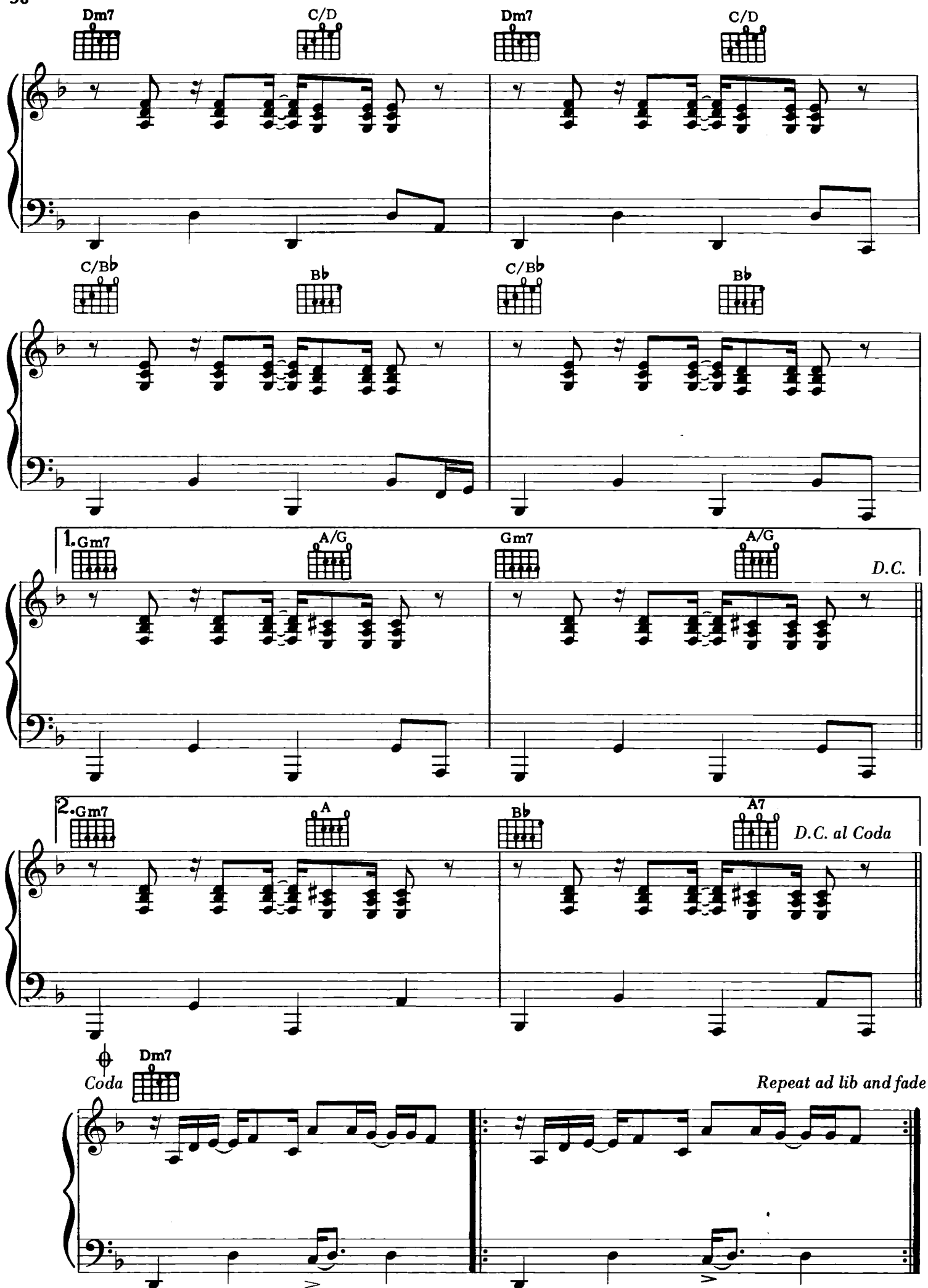
- Chords: 1. Gm7, A/G, Gm7, A/G
- Text: D.C.

System 4:

- Chords: 2. Gm7, A, Bb, A7
- Text: D.C. al Coda

System 5:

- Chord: Dm7
- Text: Coda
- Text: Repeat ad lib and fade



AMMONIA AVENUE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately (♩ = 76)

Ebm/Gb **Ab/C** **Db/F** **Gb/Bb**

mf

1. Ebm **F/A** **Bbm** **F7/C** **Bbm/Db**

2. Ebm **Fm/Ab** **Bbm** **Eb** **Bbm**

Bbm **F7/A** **F7/C**

1. Is there no sign of light as we stand in the dark - ness
2. call for the proof, and we ques - tion the an - swers,
3. (See additional lyrics)

mf



or scorn the things that they do? _____
light _____ that shines _____ to - day. _____

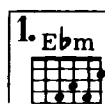
For
And



To Coda

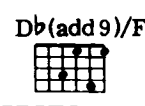
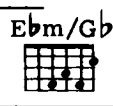
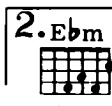
we shall seek, _____ and we shall find _____
those who came _____ at first to scoff _____

Am-



mo - nia Av - e - nue.

2. If we



re-mained - be - hind to pray.

Dbm(add 9)/Fb Ab/Eb Ebm/Gb Ab/C

And those who came at first

to scoff re-mained be - hind to pray.

Bbm Ebm/Bb Bbm D.S. al Coda

3. When you

Coda Ebm Ab6

(3.) mo - nia Av - e -

Bbm Ebm/Bb Bbm Ebm/Gb Db(add 9)/F

- nue. Through all the doubt,

p

Dbm(add9)/Fb



Ab/Eb



some- how —

they knew; —

cresc.

Eb m/Gb



Ab/C



and

stone —

by stone, —

they built —

ff

Db/F Gb/Bb Ebm Fm6

shin - ing — light: — Am - mo - nia Av - e -

Bbsus Eb/Bb

- nue. —

Repeat ad lib and fade

p

Verse 3:

When you can't hear the rhyme and you can't see the reason,
 Why should the hope remain?
 For a man will be tired, and his soul will grow weary,
 Living his life in vain.
 And who are we to justify the right in all we do?
 Until we seek, until we find Ammonia Avenue.

To Coda :